Souvenir Program

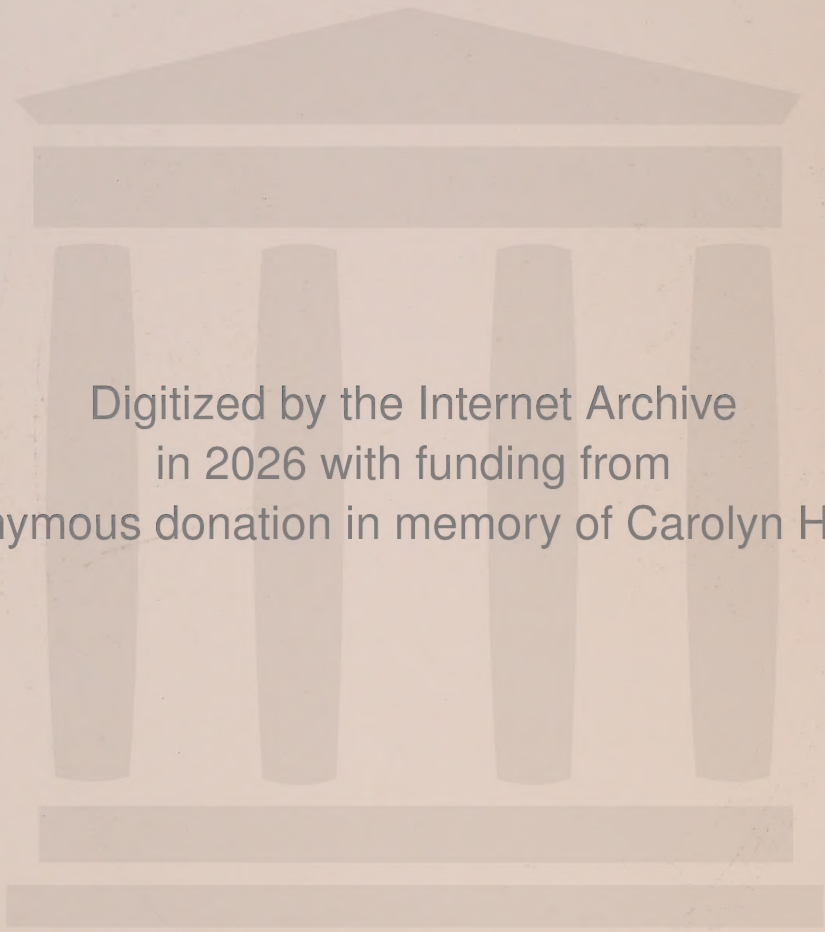
Norma Talmadge

IN

"CAMILLE"

GLOBE THEATRE
NEW YORK
Thursday, April 21st

Norma Talmadge in Camille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JOSEPH M. SCHENCK *Presents*

NORMA TALMADGE IN CAMILLE

WITH GILBERT ROLAND

A FRED NIBLO PRODUCTION

CAMILLE	NORMA TALMADGE	The Duke	ALEC B. FRANCIS
Armand	GILBERT ROLAND	Camille's Maid	HELEN JEROME EDDY
Olympe	LILYAN TASHMAN	Henri	ALBERT CONTI
M. Duval	MAURICE COSTELLO	Camille's Father	MICHAEL VISAROFF
Prudence	ROSE DIONE	Camille's Mother	EVELYN SELBIE
The Baron	HARVEY CLARK	Mataloti	ETTA LEE

Musical Score by MAJOR EDWARD BOWES, DAVID MENDOZA, WILLIAM AXT

Screen Story by
FRED DE GRESAC

Scenario by
OLGA PRINTZLAU AND
CHANDLER SPRAGUE

Titles by
GEORGE MARION, JR.

Settings by
WILLIAM CAMERON MENZIES

Film Editor
HAL C. KERN

Costume Designing by
ALICE O'NEIL

Wardrobe Management
FRANK DONNELLAN

Photography by
OLIVER MARSH

Interior Decorations by
CASEY ROBERTS

Technical Director
NED HERBERT MANN

Assistant Director
BRUCE HUMBERSTONE

A FIRST NATIONAL PICTURE

CAMILLE ~*the greatest love story ever written*

IF great love stories are measured by tears then CAMILLE easily merits its reputation as the greatest love story ever written. The exotic romantic heroine of Dumas' classic novel has pools of unbidden tears to her credit, having wrung them from the collective people of all nations. Dumas had no idea of the story's great dramatic power when he wrote it so feverishly and impulsively in eighteen days on the backs of envelopes and scraps of paper —all he happened to have available at the time. He only knew that he was writing it on the heights of inspiration, fresh from the news of the death of the girl he loved. And it is that swift, pulsating spirit that has swept through eight decades with such unremitting success. As great a stylist as Henry James has described the novel with these enthusiastic words . . .

"Written by Dumas when he was twenty-five, CAMILLE remains in its combination of freshness and form and of the feeling of the springtime of life, a singular, an astonishing piece of work. The novel and the play have been blown about the world at a fearful rate, but the story has never lost its happy juvenility, a charm that nothing can vulgarize. It is all champagne and tears—fresh perversity, fresh credulity, fresh passion, fresh pain. We have seen the play both well done and ill done—in strange places, in barbarous tongues. But nothing makes any difference—it carries with it an April air: some tender young man and some coughing young woman have only to speak the lines to give it a great place among the love-stories of the world."

France is now celebrating the eightieth anniversary of the girl who inspired the character of "La Dame Aux Camelias".

FEW realize that Dumas' frail heroine, whose mysterious charm captured the imagination of all Paris, actually lived and suffered and that her name was Alphonsine Plessis, and that she was known in Paris as Marie Duplessis. She was born in 1824 and died on the 3rd of January, 1847—just 23 years of age. Dumas knew Marie Duplessis and was so interested in her unusual qualities, in the sad, sweet dignity of her personality, that upon hearing of her death, he went to St. Germain and wrote his novel in less than three weeks. On the backs of envelopes, on any scraps of paper that he could find, so vividly had the story of this young French girl's life captured his imagination.

She lived around 1830, in a house in Paris near the Madeleine, a house which still stands with the little God of Love over the garden gate. "She was either a duchess or a courtesan," was a man's description of her when he first saw her.

"I remember meeting her for the first time," Jules Janin wrote, "in an abominable green room of a theatre on the Boulevards of Paris. Everyone was there, from a working man to a gentleman. The general conversation was about everything, from dramatic art to fried potatoes, but when this young woman appeared it seemed as if she illumined us all

"CAMILLES" of the past are a roster of the world's greatest actresses ~

Bernhardt
Duse
Rejane
Clara Morris
Fanny Davenport
Olga Nethersole
Virginia Harned
Margaret Anglin
Cecile Sorel
Modjeska
Laura Keene
Ethel Barrymore
Norma Talmadge

with a glance of her lovely eyes. She walked on the muddy floor as if she was traversing the Boulevards on a rainy day. She raised her dress intuitively in order not to touch the dried up mud, without thinking of showing us—for what would have been the good of it?—a neatly shod foot and a well-rounded leg covered by a silk stocking. She entered the room and went, with head erect, through the astonished crowd.

"Lizst, the great composer, and myself were very much surprised when she came and sat down familiarly at our table, for neither he nor I had ever spoken to her. She immediately addressed the great artist, and informed that she had once heard him play, and that

BERNHARDT

CLARA MORRIS

DUSE

he had set her dreaming . . . . With the marvelous instinct which was peculiar to him, he tried to discover who this woman could be who was so familiar and so dignified, spoke to him first, and who, after the first words had been exchanged, treated him with a certain hauteur, as if he had been presented to her at a levee in London, or at a party given by the Duchess of Sutherland.

MEANWHILE, the three solemn knocks of the prompter resounded through the theatre, and the critics left the room as well as the crowd of spectators. The unknown lady alone remained with us; she drew near the fire and shivering, placed her feet near the small log, so that we could observe with the greatest ease, from the embroidered folds of her petticoat to the curls of her black hair. Her gloved hands made you think you were looking at a picture, her handkerchief, marvelously trimmed with costly lace, while in her ears two pearls glistened, which might have made a queen jealous.

"The last time I saw her, she was sitting in a box at the opera. She was acquainted with a great many gentlemen of the upper classes. From the mere movement of the opera glasses you felt that the fair looker-on could have told more than one story concerning

LAURA KEENE

these young men of the highest rank. She indiscriminately directed her glass first here and then there, without bestowing more attention on one than on another, as if indifferent to all, while everyone repaid her notice by a smile, a rapid gesture, or a sharp and quick glance. Lastly, as if by chance, she directed her opera glass on the recognized female leaders of Parisian society. There was suddenly in her attitude a certain indescribable air of resignation and humility that was painful to behold.

"The gentleman who accompanied her was a handsome young man, obviously proud of being with Marie Duplessis and not sorry to increase his own importance by showing that she was really his, and by annoying her by those many marks of attention so dear to a young creature when they come from a man she loves and so disagreeable when they

VIRGINIA HARNED

are addressed to a mind otherwise occupied. She listened to him without hearing him; she looked at him without seeing him.

"This fair sinner, surrounded by the admiration and homage of youth, was weary. Lassitude was the great misfortune of her life. She had seen so many of her affections shattered, had been compelled by necessity to enter into ephemeral 'liasons', to pass from one love to another, without knowing why she stifled

quickly of a partiality just springing up and feelings of tenderness just dawning, that she had become quite indifferent to all things, forgetting the love of yesterday, and scarcely thinking any more of the love of today than of the passion of tomorrow.

"What an unfortunate creature! She had need of solitude and she was besieged by admirers, she would have longed to be loved and she was told she was beautiful! She abandoned herself, therefore, without resistance, to the vortex which was swallowing her up.

FANNY DAVENPORT

AT the conclusion of the opera, the beautiful creature left. I saw her leave her box and wrap herself up in a cloak lined with costly ermine. I even recollect I assisted her to lift her cloak on one of her shoulders, which was very white, and she looked at me without recognizing me, with a gentle, mournful smile, which she transferred to the tall young man, who was at that moment engaged in paying the box opener and in making her change a five-franc piece. 'Keep it all Madam,' she said to the woman, bowing to her politely. I saw her come down the grand staircase on the right, her white dress standing out against her red cloak."

The astonishment was general when people heard that so young a creature was so seriously ill, the doctors recommended quiet, rest, sleep and silence. On hearing this advice she smiled, knowing that everything was possible for her except keeping those hours to herself which certain ladies can keep.

Soon she became the life and soul of all parties. She made the orchestra play her favorite airs, and by night, when a little sleep

MODJESKA

REJANE

ETHEL BARRYMORE

MARGARET ANGLIN

would have done her so much good, she terrified the most intrepid gamblers by the heaps of gold she piled up before her, and lost at a single stake, as indifferent to gain as she was to loss.

She fell desperately ill without complaining, and found kind assistance and protection among the passionate adorers of her happy days.

THUS she died, gently lulled to sleep. She had no longer any lovers, but she had never had so many friends.

Her death produced a sensation and was talked about everywhere. At the expiration of three days, the door of her house was unlocked. The tall windows looked out on the Boulevard opposite the Church of the Madeleine. Not a single odor of death remained amidst those silky curtains, in those long draperies, with their ever-changing colors or on the Gobelin carpets, where flowers seemed to spring up scarcely touched by her childlike feet. The bed in which she had died scarcely bore a mark that anybody had slept in it. At its head a stool retained the impression of the knees of the friend who had closed her eyes.

She died silently, as reserved in her death as she had been in her life. She expressed only one wish: she wanted to be buried at the break of day, without fuss and without noise.

She now lies in the Montmartre Cemetery in Paris.

For years afterward the demi-mondaines of Paris visited her grave, leaving the camellias

OLGA NETHERSOLE

CECILE SOREL

NORMA TALMADGE

that she loved on the mound that bears her name, often putting their name and address on the cards. Poor creatures, in the midst of death, they had to think of living . . . .

THE role of "CAMILLE" is the life of this same Marie du Plessis glorified by the genius of the younger Dumas. It has brought fame to many great emotional actresses though it went begging in Paris when it was first written. At that time the manuscript was offered to all the leading stars of Paris and scorned by each in turn. Madame Eugenie Doche was the first actress to recognize the play's great dramatic possibilities. She wept when it was read to her and could not wait to begin rehearsals . . . . thus she has gone down in history as the first woman to play the role of CAMILLE.

In 1851 Mme. Doche was in London, disconsolate and sad, for after a brilliant debut under the management of Dejazet, she had lost her voice, and decided to retire from the stage. But her solitude was disturbed by the celebrated actor, Fechter, who brought her a manuscript, the manuscript of "La Dame." "There is a marvellous part in it, which has been refused by all the actresses in Paris. Will you take it?" So, the first attempt of the playwright had been shattered against the hostility of managers and the repugnance of stars. "La Vie de Boheme without its gaiety," Hostein had declared; and from Montigny, director of the Gymnase, "this piece that you offer is no novelty—it is 'Manon Lescaut'." The same verdict from Mlle. Fargenil: "Your world," she said ironically, to Dumas, "portrays a world I know nothing

of." "At your age?" answered Dumas, of terrific repartee. "Then you will never know it."

Fechter began to read the play. At the first act, Mme Doche was wildly enthusiastic. At the third, she wept. At the "denouement" she fell into her friend's arms, and commanded him to shut her bag. The next day she left for Paris. The Vaudeville was run at this time by Bouffe, a scatter-witted impressario, who was searching in vain for a successful piece to revive his fortune. He counted only half-heartedly on this new one of Dumas', on the other hand placing great hopes on "Ouidtiti", a farce by M. de Rochefort, in which Virginie Dejazet was to act an amorous negro. Dejazet as a negro! Plenteous food for talk of court and town. Bouffe explained to Mme. Doche that "La Dame Aux Camelias" must give place to the mounting of "Ouidtiti". "To wait a dozen performances won't engulf your temperament."

ON top of that, no one believed in the unfortunate play, and the author himself affected to take no interest. On being consulted concerning the arranging of the final scenes, he said: "Do you think you will ever get to them?" At the last moment, there arose an obstacle. The censors, invoking morality, opposed the production. Their scruples gave proof of an extraordinary susceptibility. It was the period when Flaubert's "Madame Bovary" was referred to the courts. Dumas, discouraged by this extreme measure, retired to Brussels. Mme. Doche sought the good offices of M. de Persigny, who recalled having dined with her at London, together with the Prince-President, and who was under many obligations. Persigny pleaded her cause. Napoleon yielded. The censors withdrew the interdict, grumbling. Dumas returned from Belgium and on February 20, 1852, "La Dame Aux Camelias" was set in dress rehearsal before a handful of theatre folk.

Since then the play has been out on the stage in every country almost constantly. Bernhardt and Duse acted it in almost every city in the world. Jean Davenport was the first actress to play CAMILLE in America—that was in 1853. Laura Keene played it in New York in 1856. Matilda Heron, who made her own acting version, acted the role with great success in 1867. Clara Morris's CAMILLE in New York in 1874 was considered the greatest of that period. In the same year Mme. Modjeska toured the country in the play with Maurice Barrymore as Armand Duval. Other famous names connected with this part are Fanny Davenport, Marie Wainwright, Nance O'Neill, Olga Nethersole, Virginia Harned, Margaret Anglin and Ethel Barrymore. In Japan the role was first played by a man, who drew just as many tears as the women-actresses did in other countries.

AND now Norma Talmadge becomes "La Dame Aux Camelias" hitching her wagon to the same star that glowed so brightly for other ambitious actresses. Strangely enough of all who have ever played the part, Miss Talmadge is probably the only one almost exactly fitting the description of the real Marie Duplessis, whom Dumas called Marguerite Gautier in his novel. According to Jules Janin, a celebrated critic of the *Journal des Debats* at that time, "Her face was of an oval shape, rather pale, her eyes almost black and her lips scarlet. Her manner was dignified, yet gracious, and there was a charm about her like an indescribable perfume."

Making the CAMILLE of the early XIX Century into a modern woman

It has long been Norma Talmadge's ambition to play the role of "The Lady of the Camellias." Her version is modern. According to Miss Talmadge, CAMILLE belongs to no period. The theme and character of the story are not of a single age or country. Her love story would be as possible today as it was in the past.

In this picture, Miss Talmadge wears the most modern clothes that Paris could send over. Modern in the sense that they are the "dernier cri" of France; they are made of the softest materials, chiffons and satins that cling and flow in picturesque lines.

Miss Talmadge feels that one of the great fascinations of a screen actress' work is the psychology of clothes. Would a character wear this or that? One must have logical reasons for choosing certain kinds of clothes for certain types of people. The emotions of a character may be revealed in laces and shawls, negligees and dinner-dresses—in fact, in the thousand and one trifles that go to make up a woman's wardrobe.

Through a series of strange coincidences the original CAMILLE shawl actually worn by Marie Duplessis came into the possession of Norma Talmadge. This romantic shawl of white cashmere was presented to Miss Talmadge by Madame Fred de Gresac, the well-known screen and stage writer of France and America who wrote the screen adaptation of CAMILLE. Madame de Gresac inherited the shawl from her godfather Victorien Sardou, who was a neighbor of Dumas. Dumas willed the shawl to Sardou, who in turn willed it to Madame de Gresac. Miss Talmadge, enveloped in this shawl that once clung to the shoulders of Marie Duplessis, plays one of her finest scenes in the picture.

William CAMERON MENZIES designed the sets for CAMILLE. In most instances, they reflect the exotic background against which such a woman as CAMILLE would live. A few of the scenes, represent her surroundings when she was a very young girl struggling for a living. One follows her through the rainy, dramatic streets of Paris, to the hovel in which she lives and eventually to her luxurious apartment opposite the Church of the Madeleine.

Although Norma Talmadge's version is modern, her interpretation will be founded on the personality of Marie Duplessis—on the real story of CAMILLE—that was inspiration enough to make the genius of the younger Dumas flame into a glorious light that has shone with undiminished brightness through the generations—upon those who love—those who understand love—and those to whom love is an immortal Hope.

FRED NIBLO

FRED NIBLO came to the screen after a long career on the stage which included appearances in every English-speaking country in the world. He was born in a small town in Kansas. His mother was a French woman, and his father, who was a Captain in the Civil War, was wounded at the Battle of Gettysburg. His grandfather was killed on the battlefields of France and his forefathers were in Napoleon's Army of Occupation in Moscow.

A soldier of fortune in his youth, Mr. Niblo has invaded sacred precincts in India and China. He has appeared by command before royalty. He has talked with cannibals in the Solomon Islands, lived in Zulu villages, slept in the tent of an Arab sheik in the Nubian desert, explored the swamps of Uganda, photographed the African jungle and risked a term in Siberia for taking the only moving pictures ever made within the walls of the sacred Kremlin in Moscow.

Niblo was financially interested with George M. Cohan in his first independent theatrical ventures. The partnership lasted three years. After this Niblo went on the stage, playing in musical comedies, comedies and dramas. He has written and produced a number of successful plays and has starred in "Hit-The-Trail-Holiday," and "The Fortune Hunter."

He entered motion pictures as a director in 1918 for Thomas Ince. His first picture was "The Marriage Ring" with Enid Bennett and Jack Holt.

Among his most famous pictures are "The Mark of Zorro," "Blood and Sand," "The Three Musketeers," "The Famous Mrs. Fair," "Strangers of the Night," "Mother O' Mine," "Thy Name is Woman," "The Red Lily," "The Temptress," "Ben Hur," and "Camille."

GILBERT ROLAND

GILBERT ROLAND, who plays "Armand" to Norma Talmadge's "CAMILLE," is a young Spaniard whose extraordinary luck is now being marvelled at in Hollywood. He has only three pictures to his credit, "The Plastic Age," "The Campus Flirt" and "The Blond Saint."

The Schenck organization's faith in Roland's future is evidenced by the fact that it is the first time in Norma Talmadge's career that a practically unknown actor has been signed to play opposite her. A few weeks before making the picture, Miss Talmadge and Mr. Schenck saw the youth on the screen and immediately selected him to play "Armand" in Alexander Dumas' immortal classic. The next day, John W. Considine, Jr., General Manager of the Joseph M. Schenck organization, placed Roland under a long-term contract. It is one of those Hollywood romances that sometimes do happen in real life.

Roland is twenty-two years old, the son of a Spanish matador. His father was one of Spain's leading bull-fighters as were also his grandfather and great-grandfather. His family felt it was Gilbert's duty to follow the tradition set by his ancestors. First, however, he was permitted to travel. He journeyed to the United States three years ago. While in California his imagination was fired by the romance of the moving-picture world. He had unusual luck in that his first small part proved that he had screen personality. Because of his intense interest in his work he has decided to make America his home and motion-picture acting his career.

Roland is of average height, has coal black hair and brown eyes. He is an expert boxer, horseback rider and fencer.

JOSEPH M. SCHENCK *who produced* CAMILLE *with Norma Talmadge in the star role for First National insisted that every part in the production be entrusted to actors and actresses of fame and distinction. The notable cast therefore includes these well-known names:*

LILYAN TASHMAN *who is, in private life, Mrs. Edmund Lowe, deserves the silver medal offered by Booth Tarkington to anyone who was actually born in New York City. She plays the part of Olympe.*

HARVEY CLARK, *the well-known character actor, is a descendant of Henry Wadsworth Longfellow. He was born in Chelsea, Massachusetts, and educated at the Massachusetts College at Cambridge. He has the distinction of being the ninth generation of his family to be born in America. Mr. Clark has had much experience on the dramatic stage, playing in "A Fool There Was," "Your Humble Servant," "Get-Rich-Quick Wallingford," "The Argyle Case," and "The Avalanche." In* CAMILLE *he has the role of the Baron.*

ALEC FRANCIS, *one of the most beloved actors in American pictures, was born in Uppingham, England, and educated at the Mt. Millary College in Ireland. Having received his Bachelor of Arts Degree, he studied law for a time in his father's office in London. Finding that the drama interested him more than the law, he obtained an engagement with Mr. & Mrs. William H. Kendall on the London stage and appeared with them at the Court Theatre. He has the role of the Duke in* CAMILLE.

HELEN JEROME EDDY *has always displayed a preference for character roles. Her characterization of Nanine, the maid, in* CAMILLE is played with *fine sympathy and her usual insight for values.*

ROSE DIONE, *who plays the role of Prudence, was educated in a convent at Lyons, France. She is a pupil of the great Sarah Bernhardt. At the age of 21 she made her debut in Madame Sans-Gene at Brussels. In the World War she spent two years as a Red Cross nurse in a Base Hospital.*

MAURICE COSTELLO, *who plays the famous role of Armand Duval's father is one of the first stars in American pictures. When Miss Talmadge was beginning her career in the old Vitagraph studio in Brooklyn, she played as the youngest member in a picture in which Maurice Costello starred. One wonders if Mr. Costello had any idea that the little brown-eyed girl who played the maid then, would one day appear in the greatest emotional role that the stage and screen have to offer.*

Sidelights on the production

NORMA TALMADGE is not concerned only with her own part in a picture. She is intensely interested in all the details connected with the production. Of the 431 scenes in CAMILLE Miss Talmadge was present at the filming of 426, although she herself appeared in only about half that number.

. . . . . .

Many of the interior sets of CAMILLE show the influence of Norma Talmadge's suggestions. In the heroine's boudoir, for instance, there are many feminine bits of luxury that only a woman would think of . . . . intimate details that impress a strong sense of reality . . . . these she herself contributed after the set had been considered complete by the director and the designer.

. . . . . .

Five years ago Alec Francis made a pledge to Norma Talmadge which is now fulfilled in CAMILLE. When he played with Miss Talmadge in "Smilin' Through" he gave his word that he would always be available for any of the star's pictures.

Since that time Mr. Francis has become a star himself, playing the title role in "The Return of Peter Grimm" and "The Music Master". For the role of the Duke in CAMILLE Miss Talmadge wanted an actor of distinction and charm. She asked Mr. Francis if he would be willing to play the part even though it was a minor one.

"Anything for Norma Talmadge", was his answer, remembering his pledge.

The camera has caught many interesting sidelights of life—the faces of the different people who come to the auction when CAMILLE'S effects are sold . . . . there are young, thoughtless ones and those whose expressions reveal that they have tasted the more bitter flavors of life . . . . old women limping close to the demi-mondaines whose extravagant costumes make them conspicuous. The room itself has the sense of confusion and emptiness. It is undoubtedly the room of a woman who no longer lives.

. . . . . .

Fred de Gresac, the well-known stage and screen writer, made the screen adaption for Norma Talmadge's modern version of CAMILLE. Olga Prinzlau whose play "Window Panes" was produced in New York this season wrote the continuity.

. . . . . .

Eight months were spent making CAMILLE instead of the usual four. This was done because of Miss Talmadge's desire to bring a perfection of detail to Alexander Dumas' classic story.

. . . . . .

Morris Gest has presented an unusual fan to Norma Talmadge in appreciation of her portrayal of CAMILLE. As the fan unfolds it discloses miniature paintings of all the famous actresses who ever played the role of *"La Dame Aux Camelias"*.

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